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ABSTRACT

This paper reviews statements by the New York State Commissioner of Education, the New York State Board of Regents, and various task forces and committees on the importance of infusing a multicultural perspective into programs of study for New York's schools. The learning outcomes for English language arts presented in these statements call for students to respond sensitively to texts and performances with diverse social, historical, and cultural dimensions. The paper then presents impressions gathered from an investigation of commonly used textbooks in English/language arts at the upper elementary and secondary levels. Methods of presenting multicultural literature include: (1) textbooks devoted to literature from a specific ethnic, racial, or cultural group; (2) collections of writings from many ethnic groups, organized thematically; and (3) inclusion of multicultural literature in standard anthologies. The implications of these initiatives for teacher education programs include, among others: a definition of multiculturalism is needed; an attitudinal survey can clarify students' beliefs and values; students should read widely and share their insights; and prospective teachers must practice their new understandings in a courageous and proactive manner in classrooms. Appendices provide a sequence for multicultural literature study, a five-phase approach with Black literature and with Hispanic literature, a bibliography of multiethnic literature, and an attitudinal survey. (JDD)

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ED 367 602

DEVELOPING A PASSION FOR PLURALISM: AN EXPANDED CANON AND TEACHER PREPARATION

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Introduction

New regulations of the Board of Regents for the certification of teachers in New York State require the establishment of program components which instruct prospective teachers in ways of working with students from diverse populations. New York State is not unique in this; most State Boards of Education have recently called for teacher preparation programs to include methods and materials which represent diversity and infuse a multicultural perspective into teacher preparation and classroom curricula.

The New York State Board of Regents has developed, with the assistance of task forces appointed by the Commissioner, a series of position statements, objectives, and criteria for infusing a multicultural perspective into programs of study for the State's schools. This paper begins with an overview of the parameters of the often controversial dialogue, with focus on the most recent outcome statements of the Curriculum and Assessment Council in English/Language Arts and in the Social Studies.

While the deliberations of State agencies drive and define multicultural perspectives in schools, it is equally reasonable to look at classroom materials (texts and other resources) available to teachers in elementary and secondary

schools in an effort to answer the question, "What are the schools actually teaching about diversity, and what methods are being suggested?" To that end, this paper will present some selected impressions gathered from an in-depth investigation of commonly used textbooks in English/Language Arts at the secondary level. Both selection of material and modes of presentation will be examined.

Finally, the implications of these initiatives for teacher education programs will be presented. What are the roles of professors in courses in educational foundations, philosophy, sociology, psychology, and methods of teaching? What attitudes and predispositions do prospective teachers bring with them to the classroom? An attitudinal survey of prospective teachers in a typical "professional semester" program will be shared, and a clarion call to action sounded.

Background: "KICKIN' THE RADIO"

On July 12, 1991, Commissioner of Education Thomas Sobol drafted a memorandum to the Board of Regents (the governing body for education in New York State). The question to be addressed, he stated, is as follows: "To what extent, if any, should the children of New York State be taught a social studies curriculum which is more 'multicultural' than that now in existence?"

Commissioner Sobol added,

> This question, so seemingly ordinary in its pedagogical jargon, entails many deeper questions: Who are we, as a people and a nation? What is the truth of our history? What are the realities of our present? What binds us together and makes us one? What differences among us are worth understanding and respecting? How can our differences and unity best be harmonized? To what extent should ethnic and cultural differences be used as one lens through which to study the American experience? For what kind of society, in what kind of world, do we have a responsibility to prepare our children? (Sobol, 1991, p.1).

The Commissioner noted that these questions had been raised four years previously "partly in response to questions and criticisms by minority legislators and others" (Sobol, 1991, p.1).

Indeed, in November 1987, Commissioner Sobol had convened a task force to review curriculum and instructional

materials "to determine how well these publications reflect the pluralistic nature of our society" (Gordon and Roberts, 1991). The TASK FORCE ON MINORITIES: EQUITY AND EXCELLENCE issued a report, "A Curriculum of Inclusion," in July 1989. This report raised questions about how effectively the Regents long-standing policies to increase students' understanding of cultural diversity were being implemented, and called for teaching which included more of the experiences of Black, Latino, Asian, Native American, and other groups which constitute significant minorities in American society.

To carry this work forward, the Regents developed a five-phase plan for increasing all students' understanding of American history and culture, the history and culture of the diverse groups which comprise American society today, and the history and culture of other people throughout the world:

Phase I: Establishing a SYLLABUS REVIEW AND DEVELOPMENT COMMITTEE consisting of eminent teachers and scholars in the social science disciplines

Phase II: Conducting a Needs Assessment and Planning for the Accomplishment of Desirable Changes or additions

Phase III: Developing Syllabi and Instructional Materials

Phase IV: Field Testing and Evaluation

Phase V: Professional Development and Implementation

The Social Studies Review and Development Committee met seven times and issued its report, "One Nation, Many Peoples: A Declaration of Cultural Interdependence" in June 1991. This report completed Phases I and II of the Board of Regents plan.

In July 1991, the Regents approved the Commissioner's recommendations derived from the Committee's report. It was emphasized that any new or revised syllabi should seek to develop: (1) understanding and appreciation of the democratic and moral values of our common American culture; (2) understanding and appreciation of the various major ethnic and cultural groups which comprise American society; (3) understanding of our society's unique strengths and its relationship to other societies in an increasingly interdependent world; and (4) students' capacity to think critically about societal issues, drawing on historical knowledge, contemporary information, and points of view from many sources (Sobol, 1991). "Although the Committee regards racism as the fundamental schism in American society which the curriculum must address," it was emphasized, "multicultural education should also help students to deal with human differences based upon linguistic diversity, gender, socioeconomic class, religion, sexual orientation, age, and the perspectives and contributions of the physically challenged (Sobol, 1991, p. 24).

New York State's plan to improve school results, A

NEW COMPACT FOR LEARNING, was approved by the Board of Regents in March 1991. A part of the NEW COMPACT was a Curriculum and Assessment Council (an outside group selected for their expertise), appointed in December 1991. This Council was charged with the responsibility of formulating desired learning outcomes and developing new assessment programs to measure student achievement. Four of the eighteen learning outcomes for social studies relate to multicultural education:

> 1. Understand that the people of the United States are united by shared values, practices, and traditions drawn from diverse sources and modified by the American experience.
>
> 2. Understand that the population of the United States is comprised of diverse groups, for example, cultural, ethnic, racial, socio-economic, and gender groups, and that differences frequently result in varied perspectives.
>
> 3. Analyze and evaluate historic, social, economic, and political events of the United Stated and the world from diverse perspectives.
>
> 4. Compare political, economic, and cultural systems throughout the world -- over time and in their geographic settings.
>
> (Darling-Hammond and Quinones, 1992, p. 28).

The broad learning outcomes for English Language Arts (i.e., knowledge, skills, and attitudes that students can and do habitually demonstrate as a result of instruction and experience) include the following:

> -STUDENTS WILL READ, WRITE, LISTEN, AND SPEAK FOR AESTHETIC RESPONSE AND EXPRESSION. As listeners and readers, students will enjoy and appreciate both oral and written texts and performances, relate texts and performances to themselves, and respond sensitively to texts and performances with diverse social, historical, and cultural dimensions (emphasis added). As speakers and writers, they will use oral and written language to express self and to evoke an aesthetic response in others.
> (Darling-Hammond and Quinones, 1992, p. 26).

There are seven sub-committees working on seven curriculum areas to examine the syllabi for possible changes, and multiculturalism will be an aspect of this examination.

Although New York State has not yet articulated an "official" definition of multiculturalism, the Board of Regents has stated the following goal as a part of its vision (expectation) for ALL students:

> - each student will develop the ability to understand, appreciate, and cooperate with people of different race, sex, ability, cultural heritage, national origin, religion, and political, economic, and social background, and to understand and appreciate their values, beliefs, and attitudes.
> (Darling-Hammond and Quinones, 1992, p. 31).

Opening the Other Eye:
Using Multicultural Literature in the Classroom

> "Learning to look through multiple perspectives, young people may be helped to build bridges among themselves. By attending to a range of human stories, they may be provoked to heal and to transform. Of course, there will be difficulties in affirming plurality and difference while also working to create community. Since the days of De Tocqueville, Americans have wondered how to reconcile the impassioned voices of cultures not yet part of the whole with the requirements of conformity, how not to lose the the integrity of those voices in the process, and how not to allow the drive for conformity to determine what happens at the end. The community many of us now hope for is not to be identified with conformity. Rather, as Whitman envisioned, it is to be community attentive to difference and open to the idea of plurality. Something life-affirming in diversity must be discovered and rediscovered, for what is held in common becomes always more many-faceted -- open and inclusive, drawn to untapped possibility."
> (Greene, 1992).

The English Language Arts curriculum can be a prime vehicle for providing opportunities for students to explore multicultural perspectives and cultural understanding.

It has become increasingly clear from a review of classroom resources produced by major educational publishers that greater emphasis is being placed on multicultural literature. A multicultural approach to literature challenges a "traditional" view of literature instruction which has been in place for many years, and substitutes a premise that literary works come from writers who inhabit

cultural contexts, and these contexts often shape their writing. To understand a literary text, then, is to also understand the author and the author's culture.

This reconceptualization of the teaching of literature in terms of expanding the canon has created an interesting dilemma in textbook publishing. As Deanne Bogdan (1992) has observed, "In a culture as diverse as that of multi-cultural Toronto, for example, where in a single school there can be represented sixty nations and fifty-four first languages, one student's imaginative heaven is bound to clash with another's imaginative hell. How to maximize this reality, not defend against it, is one of today's major challenges to literature education." (p. 152).

A multicultural view of education affirms and celebrates diversity of the world's and the United States's population. A multicultural approach to literature reflects goals outlined by the Curriculum and Assessment Committee and goals of the National Council of Teachers of English: "Students should have guidance and frequent opportunities to read texts by authors of diverse backgrounds: e.g., ethnic, racial, gender, age" (NCTE, 1992). It seems reasonable, then, to identify several currently used modes of presentation in commercially available materials.

One method of presenting multicultural literature is

through a textbook devoted to literature from a specific ethnic or racial group. Two examples (both published by Holt, Rinehart and Winston / Harcourt Brace Jovanovich) are AFRICAN AMERICAN LITERATURE (1992) and MEXICAN AMERICAN LITERATURE (1990). Both texts are designed for courses or electives in African American Literature or Mexican American Literature, both are arranged chronologically (with historical contexts), and both stress the following values of studying multicultural literature:

1. increase aesthetic appreciation (respecting the artistic contributions of people from various cultural backgrounds)

2. expand the understanding of geography and natural history

3. increase understanding of social and historical change

4. broaden appreciation for literary techniques used by authors from different cultural backgrounds

5. improve reading, writing, and critical thinking abilities.

The Globe Publishing Company has also published a number of collections offering literature by authors from a single cultural group. CHINESE AMERICAN LITERATURE, PLAINS NATIVE AMERICAN LITERATURE, MEXICAN AMERICAN LITERATURE, AFRICAN AMERICAN POETRY, AFRICAN AMERICAN BIOGRAPHIES, and NATIVE AMERICAN BIOGRAPHIES are recent titles, with selections organized by genre, and time boxes and maps

linking the literature and the cultural groups to specific places and events. Other titles expected in 1993 are AFRICAN AMERICAN LITERATURE, HISPANIC CARIBBEAN LITERATURE, HISPANIC AMERICAN POETRY, ASIAN AMERICAN BIOGRAPHIES, and NATIVE AMERICAN BIOGRAPHIES.

Many teachers using these and similar texts have found a conceptual framework developed by Donna Norton (1990) to be useful. The model (Appendix A) is summarized below:

1. Begin with a broad awareness of folk-tales, fables, myths, and legends from one cultural group (e.g., Native American)

2. Narrow to the folktales, fables, myths, and legends of one or two tribal or cultural areas (e.g., Native American myths/legends from the Plains Indians)

3. Proceed to autobiographies, biographies, and informational literature from earlier times

4. Continue with historical fiction

5. Conclude with contemporary realistic fiction, poetry, and biography by authors whose work represents that cultural group. The "threads" may be used for cross-cultural comparisons.

A second, somewhat different program philosophy and rationale, presents a collection of stories, poems, plays, and documents -- many (or most) of which have not been included in anthologies typically used at the secondary school level; "unheard voices," but nevertheless works of authentic and uncompromised literary quality. A "reader

response" method of teaching is frequently advocated by the editors and publishers.

In the anthology TAPESTRY: A MULTICULTURAL ANTHOLOGY (Globe, 1993), there are three units and three themes per unit, as follows:

UNIT Origins and Ceremonies
- Theme 1: A Heritage of Traditional Stories
- Theme 2: Exploring Ancestral Routes
- Theme 3: Celebrating Growth and Change

Unit II: Arrival and Settlement
- Theme 4: Voices of the First Nations
- Theme 5: The Long Road from Slavery
- Theme 6: Stories of Newcomers

Unit III: Struggle and Recognition
- Theme 7: The Quest for Equality
- Theme 8: Recognizing Differences
- Theme 9: Breaking Down Barriers and Building Communities

Cultural groups and representative writings include African, African American, Asian American (Chinese, Filipino, Japanese, Vietnamese), European (Irish), European American (Greek, Italian, Jewish, Slovakian), and Native American (Plains, Northeastern, Northwestern, Southwestern). Cross-curricular skills (especially social studies) are emphasized as are critical and creative thinking skills, skills of writing and the elements and structure of literature. A "letter to the student" notes, "This Tapestry of multi-cultural literature has been organized to place at your fingertips a slice of the Amer[illegible]an tradition that most adults have not read." (TAPESTRY, st. ed. p. 1).

Thematic organization also characterizes several publications of the McDougal, Littell Publishing Company. MULTICULTURAL PERSPECTIVE (1992) features works by African American, Asian American, Hispanic, and Native American writers in a variety of genres. Six themes are identified:

1. Celebrating Heritage
2. Opposing injustice
3. Affirming Identity
4. Exploring Cultural Conflicts
5. Engaging the Imagination
6. Examining Life Experiences

CONTEMPORARY SHORT STORIES (1992) presents modern writers worldwide who use the popular short story genre to explore today's important themes. The units are as follows:

1. Connections: Stories About the Family
2. Transitions: Coming - of - Age Stories
3. Complications: Stories of Human Nature
4. Illuminations: Stories About Society
5. Transformations: Stories of the Fantastic
6. Speculations: Futuristic Stories

Both texts use a reader response-based lesson design.

A third framework is the inclusion of multicultural literature into what had been considered the "canon" -- essentially, literature written by dead White Americans or Western Europeans. A revision of the PRENTICE-HALL

LITERATURE PROGRAM 6-12 (1993) exemplifies this approach.

Grades 6-10 are still organized by genre (short story, poetry, drama, non-fiction, and the novel), but literary selections are now chosen from diverse cultures. For example, the grade nine text now includes poetry by Chief Dan George, Wislawa Symborska, Margaret Walker, and Simon Ortiz, in addition to the works of Poe, Tennyson, Shakespeare, Frost, Rossetti, Dickinson, and Wordsworth.

At the eleventh grade level, where criticism has frequently been directed at the conventional canon, eight historical periods are delineated, and each now includes a generous helping of multicultural literature. Under the heading DIVISION, WAR, AND RECONCILIATION 1855-1865, for instance, we find the following: Several Spirituals, from "My Bondage and My Freedom" (Frederick Douglass), from "Mary Chestnut's Civil War" (Mary Chestnut), "Letter to His Son" (Robert E. Lee), "The Gettysburg Address" (Abraham Lincoln), "I Will Fight No More Forever" (Chief Joseph), and poems and selections from "Leaves of Grass" (Walt Whitman).

A WORLD MASTERPIECE text, which contains a plethora of literature from world civilizations, is being used in many schools as an alternative to the standard twelfth grade text, "The British Tradition."

The texts and materials described in this review have focused, for the most part, on a literature-based

curriculum. Several publishers, however, have developed materials which are integrated more with writing or composition programs. MAKING CULTURAL CONNECTIONS (D.C. Heath and Company, 1992) uses the Heath English Series as a springboard for multicultural literary selections, in an effort to expand students' literary perspectives and encourage informed views that enrich writing. For example, "When Heaven and Earth Changed Places" by Le Ly Hayslip (a Vietnamese writer) is used in conjunction with lessons in writing expository paragraphs. Selections from Alex Haley's ROOTS and Shanlon Wu's "In Search of Bruce Lee's Grave" can be used when students are introduced to the writing of research papers. The author and consultant for this series, William V. Ray, states, "After completion of a lesson in MAKING CULTURAL CONNECTIONS, students should return to the composition chapter in the student text (HEATH ENGLISH) with a broadened cultural perspective, a more informed appreciation of the theme of that chapter, and many pre-writing ideas" (Introduction, p. 3).

This brief overview of the status of multicultural literature demonstrates the validity of commentary found in the 1987 report of the English Coalition Conference:

> Literary study offers students insights into human values expressed in times and places far removed from their own, and helps them interpret experiences within their immediate worlds. They should be invited to read deeply in our diverse literary traditions, including writing by men and

women of many racial, ethnic, and cultural groups. ... Because literature by its very nature presents various views of reality and truth, some people or groups will inevitably try to mandate reading lists to "fit" some particular political or social agenda. Balancing the total reading list in relation to students' needs and experiences requires professional judgment about particular classes and even about particular students, so ample library resources are essential, as is time for teachers to supervise individual reading.

(Andrea Lunsford and Richard Lloyd-James, DEMOCRACY THROUGH LANGUAGE, Report of the 1987 English Coalition Conference of the National Council of Teachers of English).

Teacher Education Programs and Multicultural Education: Twelve (Obvious) Things Someone Should Have Told Me

> An effective multicultural curriculum begins with a broad and comprehensive view of multiculturalism and provides opportunities and experiences for students to recognize and appreciate forms of cultural diversity in their immediate environments. Students can then develop flexible and expanding concepts of diversity with a view toward continuing this process when they become professionals. But it is crucial that, at the outset, preservice teachers be convinced that multiculturalism is a valuable concept that will both help them become better teachers and be personally relevant because they too are part of it. Once preservice teachers understand and embrace a comprehensive view of multiculturalism that includes them, they will be able to see its applications in both heterogeneous and homogeneous classrooms.
> (Garcia and Pugh, 1992, p. 217).

Reflection: Almost thirty years in education, five of those years as a professional involved with teacher preparation at the college level (teacher, advisor, student teaching supervisor). As a believer in--and advocate for--multicultural education, what obvious things should I have known? What should someone have told me? Each learning below has an anecdote which amplifies or illuminates the statement; limitations of space prevent recounting them all.

1. Few students have a clear understanding of what the word "multiculturalism" means. Probably few of us do as well. It's worth the effort to come to grips with a definition.

2. An "attitudinal survey," such as the one given in Appendix B, can help students clarify their thoughts, beliefs, and values. Responses shared with peers and teachers in small group and class settings can be a highly productive way of generating lively content--and values-oriented discussions. Simulations and case studies are also effective learning techniques.

3. Students must read widely and be willing to share their insights. A clearly articulated purpose, "How will this knowledge make me a better teacher?" is a focus for reading. Primary source material is best.

4. It is not enough for students to gain an expanded and powerful knowledge base; prospective teachers must practice their new understandings in a courageous and pro-active manner in classrooms. Initiatives by State Departments of Education and materials from commercial publishers (as described in Section III of this paper) are simply not enough; reform can only occur when teachers act on their verbal commitments. For this to happen we will need vision and support from all constituencies, including seasoned classroom professionals.

5. Everything will take time. Most things will take more time that you may think.

6. Time is precious.

7. Beware of "experts."

8. Share and share freely.

9. Keep what you do public.

10. Don't believe everything you may read in the newspapers.

11. Keep a sense of humor. When something is amusing, search for a hidden truth.

12. Maintain a sense of integrity and urgency.

Conclusion: An Open Letter to Future Teachers

America is a land of rich diversity. People need a multicultural perspective to be able to function (work, vote, enjoy life) in today's real world. Those who are multiculturally illiterate will be dysfunctional in the coming century in the same manner as those who cannot read or write are today. Multicultural education can and should be an exciting, interactive process that promotes good thinking and problem solving skills.

Accept the challenge of endorsing, celebrating, embracing, and representing diversity in meaningful ways. In every lesson you design, in every activity, seek opportunities to understand the world from a variety of perspectives. Be flexible in your teaching style. Be an active listener. Keep alert to the significance and opportunities for multicultural education for yourself and your students. Monitor texts and other materials for bias. Model respect for all peoples.

And above all, remember that multicultural education is not some new educational jargon or "politically correct" trend. It is, in the truest sense, good education, a process that is interactive, tumultuous, and exciting! Be an integral part of it!

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APPENDIX "A"

Sequence For Mulitcultural Literature Study

Phase I: Traditional literature
(Generalizations and broad views)
A. Identify distinctions among folktales, fables, myth, and legend
B. Identify ancient stories that have commonalties and are found in many regions
C. Identify types of stories that dominate the subject
D. Summarize the nature of oral language, role of traditional literature, role of audience, and literary style

Phase II: Traditional tales from one area
(Narrower view)
A. Analyze traditional myths and other story types and compare with Phase I findings
B. Analyze and identify values, beliefs, and themes in the traditional tales of one region

Phase III: Autobiographies, biographies and historical nonfiction
A. Analyze for values, beliefs, and themes identified in traditional literature
B. Compare information in historical documents with autobiographies and biographies

Phase IV: Historical fiction
A. Evaluate according to authenticity of setting, conflicts, characterization, theme, language, and traditional beliefs and values
B. Search for role of traditional literature
C. Compare with nonfictional autobiographies, biographies, and historical information

Phase V: Contemporary fiction, biography, and poetry
A. Analyze the inclusion of any beliefs and values identified in traditional literature and biographical literature
B. analyze characterization and conflicts
C. Analyze themes and look for threads across the literature

From: Donna E. Norton, "Teaching multicultural literature in the reading curriculum," The Reading Teacher, Vol 44, No 1 (September 1990).

FIVE-PHASE APPROACH WITH BLACK LITERATURE

Phase I: African roots through traditional literature
Bryan's *Beat the Story-Drum, Pum-Pum*
Bryan's *Lion and the Ostrich Chicks*
Bryan's *Turtle Knows Your Name*
Carew's *Children of the Sun*
Carew's *The Third Gift*
Courlander's *The Crest and the Hide: And Other African Stories of Heroes, Chiefs, Bards, Hunters, Sorcerers and Common People.*
Grifalconi's *The Village of Round and Square Houses*
Haley's *A Story, A Story*
Hamilton's *In the Beginning: Creation Stories from Around the World*
Knutson's *Why the Crab Has No Head*
Lester's *How Many Spots Does a Leopard Have? and Other Tales*
Steptoe's *Mufaro's Beautiful Daughters: An African Tale*

Phase II: Extension of tales into folklore of the American Plantation South
Hamilton's *The People Could Fly: American Black Folktales*
Harris's *Jump! The Adventure of Brer Rabbit*
Harris's *Jump Again! More Adventures of Brer Rabbit*
Jaquith's *Bo Rabbit Smart for True: Folktales from the Gullah*
Keats's *John Henry: An American Legend*
Langstaff's *What a Morning! The Christmas Story in Black Spirituals*
Lester's *The Tales of Uncle Remus: The Adventures of Brer Rabbit*
Lester's *More Tales of Uncle Remus: Further Adventures of Brer Rabbit, His Friends, Enemies and Others*
McKissack's *Flossie & the Fox*
Sanfield's *The Adventures of High John the Conqueror*
San Souci's *The Talking Eggs: A Folktale from the American South*

Phase III: Historical biographies and nonfiction
Ferris's *Go Free or Die: A Story of Harriet Tubman*
Hamilton's *Anthony Burns: The Defeat and Triumph of a Fugitive Slave*
Meltzer's *The Black Americans: A History in Their Own Words*
McKissack's *A Long Hard Journey: The Story of the Pullman Porter*
Miller's *Frederick Douglass and the Fight for Freedom*
Mitchell's *Shoes for Everyone: A Story About Jan Matzeliger*
Patterson's *Frederick Douglass: Freedom Fighter*

Phase IV: Historical fiction
Hamilton's *The Bells of Christmas*
Hurmence's *A Girl Called Boy* (fantasy with historical setting)
Monjo's *The Drinking Gourd*
Taylor's *The Gold Cadillac*
Taylor's *Let the Circle Be Unbroken*
Taylor's *Roll of Thunder, Hear My Cry*

Phase V: Contemporary poetry, biography, and fiction
Poetry of Langston Hughes, Gwendolyn Brooks, Tom Feelings, and Eloise

Greenfield
Biographies of ssuch people as Martin Luther King, Jr., Barbara Jordan, Malcolm X, Langston Hughes, and Arthur Mitchell
Clifton's *Everett Anderson's Goodbye*
Davis's *Langston: A Play*
Flournoy's *The Patchwork Quilt*
Greenfield's *Nathaniel Talking*
Greenfield's *Sister*
Greenfield's *Under the Sunday Tree* (poetry)
Hamilton's *The House of Dies Drear*
Hamilton's *Junius Over Far*
Hamilton's *Zeely*
Little's *Children of Long Ago* (poetry)
Mathis's *The Hundred Penny Box*
Myers's *Scorpions*
Patterson's *Martin Luther King, Jr.*
Tobias's *Arthur Mitchell*
Walter's *Justin and the Best Biscuits in the World*

FIVE-PHASE APPROACH WITH HISPANIC AREA LITERATURE

Phase I: Ancient Aztec and Mayan folklore and poetry
Beal's *Stories Told by the Aztecs: Before the Spaniards Came*
Bierhorst's *The Hungry Woman: Myths and Legends of the Aztecs*
Bierhorst's *The Monkey's Haircut and Other Stories Told by the Maya*
Blackmore's *Why Corn is Golden: Stories about Plants*
De Gerez's *My Song is a Piece of Jade*
Hinojosa's *The Old Lady Who Ate People*
Kurtycz and Kobeh's *Tigers and Opossums: Animal Legends*
Lattimore's *The Flame of Peace: A Tale of the Aztecs*
Rohmer, Chow, and Vidaure's *The Invisible Hunters*

Phase II: Narrowing the selections to newer Hispanic folktales and tales that reflect interactions with other cultures
Aardems's *The Riddle of the Drum: A Tale from Tizapan, Mexico*
Belpre's *Once in Puerto Rico*
Belpre's *The Rainbow-Colored Horse*
Bierhorst's *Doctor Coyote: A Native American Aesop's Fable*
Bierhorst's *Spirit Child: A Story of the Nativity*
dePaola's *The Lady of Guadalupe*
Griego y Maestas and Anaya's *Cuentos: Tales from the Hispnaic Southwest*
Rohmer and Wilson's *Mother Scorpion Country*

Phase III: Nonfictional literature that provides historical perspective
Burland's *An Aztec Town*
Marrin's *Aztecs and Spaniards: Cortes and the Conquest of Mexico*
Martinello and Nesmith's *With Domingo Leal in San Antonio, 1734*
Meyer and Gallenkamp's *The Mystery of the Ancient Maya*
Prago's *Strangers in Their Own Land: A History of Mexican-Americans*

Phase IV: Historical fiction
O'Dell's *Carlotta*
O'Dell's *The King's Fifth*
O'Dell's *The Captive, The Feathered Serpent, and the Amethyst Ring*

Phase V: Contemporary Hispanic literature
Ashabranner's *Children of the Maya: A Guatemalan Indian Odyssey*
Beatty's *Lupita Manana*
Bethancourt's *T.H.U.M.B.B.*
Cisneros's *The House on Mango Street*
Hall's *Danza!*
Krumgold's *...And Now Miguel*
Meltzer's *The Hispanic Americans*
Mohr's *Felita*
Mohr's *Going Home*
Mora's *Chants* (poetry)
Pena's *Kikiriki: Stories and Poems in English and Spanish for Children*
Pena's *Tun-Ta-Ca-Tun: More Stories and Poems in English and Spanish for Children*

Phillips's *The Picture Story of Nancy Lopez*
Roberts's *Henry Cisneros: Mexican American Mayor*
White's *Cesar Chavez, Man of Courage*

Bibliography

A Selected Bibliography of Multiethnic Literature

This bibliography was compiled by Jesse Perry, then-vice president of NCTE, and referred to in his speech to those present at the annual Spring Conference of the Minnesota Council of Teachers of English in Mankato in April 1991.

African/African American

Achebe, Chinua	*Things Fall Apart*
Angelou, Maya	*I Know Why the Caged Bird Sings*
Bambara, Toni C.	*Blues Ain't No Mockin' Bird*
Bennett, Lerone, Jr.	*What Manner of Man: A Biography of Martin Luther King Jr.*
Bontemps, Arna (Ed.)	*American Negro Poetry*
Brooks, Gwendolyn	*The Bean Eaters*
Brown, Claude	*Manchild in the Promised Land*
Childress, Alice	*A Hero Ain't Nothin' But a Sandwich*
Cleaver, Eldridge	*The White Race and Its Heroes*
Davis, Ossie	*Purlie*
Douglass, Frederick	*Narrative of the Life of Frederick Douglass an American Slave*
Du Bois, W.E.B.	*Souls of Black Folk: Essays and Sketches*
Ellison, Ralph	*Going to the Territory* *Invisible Man*
Gaines, Ernest J.	*The Autobiography of Miss Jane Pitman* *A Gathering of Old Men* *Bloodline*
Giovanni, Nikki	*The Funeral of Martin King, Jr.* *Black Feeling, Black Talk, Black Judgment*
Guy, Rosa	*Edith Jackson*
Hamilton, Virginia	*Sweet Whispers, Brother Rush* *The People Could Fly* *W.E.B. Du Bois: A Biography*
Hansberry, Lorraine	*To Be Young, Gifted and Black* *Raisin in the Sun*
Hayden, Robert	*Those Winter Sundays*
Hughes, Langston	*Dream Deferred* *The Big Sea*
Hurston, Zora Neale	*Dust Tracks on a Road: An Autobiography* *Their Eyes Were Watching God*
McKay, Claude	*Home to Harlem* *The Tropics in New York*
Morrison, Toni	*Beloved* *Sula*
Myers, Walter Dean	*Fallen Angels*
Petry, Ann	*Tituba of Salem Village* *Harriet Tubman: Conductor on the Underground Railroad*
Randall, Dudley (Ed.)	*Black Poets*
Reed, Ishmael	*Beware: Do Not Read This Poem*
Soyinka, Wole	*Ake: The Years of Childhood* *Opera Wonyosi*
Taylor, Mildred	*Let the Circle Be Unbroken*
Walker, Alice	*In Search of our Mothers' Gardens: Womanist Prose*
Walker, Margaret	*Jubilee*

Asian American

(C) = Chinese (Kh) = Korean (J) = Japanese (V) = Vietnamese

Chin, Frank	(C)	*The Chikencoop Chinaman and the Year of the Dragon: Two Plays* *Food for all his Dead*
Chin, Marilyn	(Kh)	*Dwarf Bamboo*
Chu, Louis	(C)	*Eat a Bowl of Tea*
Hongo, Garrett Kaoru	(J)	*Yellow Light* *River of Heaven*

Houston, James and Jeanne D. Houston	(J)	*Beyond Manzanar and Other Views of Asian-American Womanhood*
Houston, Jeanne W. and Jeanne D. Houston	(J)	*Farewell to Manzanar*
Huynh, Sanh Thong (Ed.)	(V)	*The Heritage Vietnamese Poetry*
Hwang, Sun-won	(Kh)	*Cranes in Flowers of Fire: Twentieth Century Korean Stories. Edited by Paul H. Lee*
Hyun, Peter	(Kh)	*Man Sei! The Making of a Korean American*
Izumo, Takeda	(J)	*Chushingura*
Kawabata, Yasunari	(J)	*Snow Country*
Kim, Richard E.	(Kh)	*Martyred*
Kimura, Audy	(J)	*Lovers and Friends*
Kingston, Maxine Hong	(C)	*Women Warriors: Memoirs of a Girlhood Among Ghosts*
Kogawa, Joy	(J)	*Obasan*
Li Fei-Kan	(C)	*The Family*
Liyi, He	(C)	*The Spring of Butterflies: And Other Chinese Folktales*
Lo Kuan-Chung	(C)	*Romance of the Three Kingdoms*
Lum, Wing Tek	(Kh)	*Oranges are Lucky Expanding the Doubtful Points*
Mishima, Yukio	(J)	*The Sound of Waves*
Miyasaki, Gail Y.	(J)	*Obachan*
Mori, Toshio	(J)	*Yokohama, California*
Murayama, Milton	(J)	*All I Asking for Is My Body*
Nai-An Shih	(C)	*Water Margin*
Okubo, Mine	(J)	*Citizen 13660*
Sakamoto, Edward	(J)	*In The Alley*
Shirota, Jon	(J)	*Lucky Came Hawaii*
Tanizaki, Junichiro	(J)	*Some Prefer Nettles*
Uchida, Yoshiko	(J)	*The Dancing Kettle* *Desert Exile: The Uprooting of a Japanese-American Family*
Vuong, Lynette D.	(V)	*The Brocaded Slipper and Other Vietnamese Tales*
Wong, Jade Snow	(C)	*Fifth Chinese Daughter*
Wong, Shawn	(C)	*Each Year Grain*
Yamada, Mitsuye	(J)	*Camp Notes and Other Poems*
Yamasaki, Minora	(J)	*A Life in Architecture*
Yep, Lawrence	(C)	*Sea Glass*
Yoshikawa, Eiji	(J)	*Musashi*
Yung, Judy	(C)	*Island: Poetry and History of Chinese*
Others (Eds.)		*Immigrants on Angel Island 1910–1940*

Kai-Yu Hsu and Helen Palubinskas, *Asian American Authors*. Boston: Houghton Mifflin, 1972. (An Anthology)

Frank Chin, Jeffrey P. Chan, Lawson F. Inada, and Shawn Hsu Wong. *Aiieeee! An Anthology of Asian American Writers*. Washington, DC: Howard University Press, 1974.

Dexter Fisher, *The Third Woman*. Boston: Houghton Mifflin Publishing Company, 1980. (An Anthology)

Edward Miyakawa. *Tule Lake*. Waldport, OR: House by the Sea Publishing Company, 1979.

Toshio Mori. *Woman from Hiroshima*. San Francisco: Isthmus Press, 1978.

Shawn Hsu Wong. *Homebase*. New York: I Read Books, 1979.

Lawrence Yep. *Dragonwings*. New York: Harper & Row, 1975.

_____. *Child of the Owl*. New York: Harper & Row, 1977

Hispanic/Hispanic American

Anaya, Rudolfo A.	*Bless Me, Ultima* *Heart of Aztlan*
Arenas, Reinaldo	*Farewell to The Sea*
Arevalo-Martinez, Rafael	*Los Hombres-lobos*
Bethancourt, T. Ernesto	*Where the Deer and the Cantaloupe Play*
Castillo, Ana	*Napa California*
Cervantes, Lorna Dee	*Beneath the Shadow of the Freeway*
Cisneros, Sandra	*The House on Mango Tree*
Cruz, Juan, Inez de la	*Against the Inconsequence of Men's Desires and Their Censure of Women or Faults Which They Themselves Have Caused*
Fuentes, Carlos	*The Old Gringo*
Galarza, Ernesto	*Barrio Boy*
Garcia, Lionel	*A Shroud in the Family*
Garcia Lorca, Federico	*Guitar*
Garcia Màrquez, Gabriel	*Love in the Time of Cholera*
Gonzales, Rodolfo	*I am Joaquin*
Griego, Jose	*Cuentos: Tales from the Hispanic Southwest*
Hinojosa, Rolando	*Dear Rafe*

Islas, Arturo	*The Rain God*
Jimenez, Juan R.	*Platero and I*
Paz, Octavio (Ed.)	*Anthology of Mexican Poetry*
Rodriquez, Richard	*Hunger of Memory: An Autobiography*
Rulfo, Juan	*We're Very Poor*
Valdez, Luis	*Zoot Suit*
Vargas-Ilosa, Mario	*Aunt Julia and the Scriptwriter*
Vigil, Evangelina (Ed.)	*Woman of Her Word*
Villarreal, Jose, Antonio	*Pocho*
Villasnor, Edmund	*Macho!*

Anaya, Rudolfo, and Antonio Marquez. *Cuentes Chicanos: A Short Story Anthology.* Albuquerque: University of New Mexico Press, 1984.

Cardenas De Dwyer, Carlota, Ed. *Chicano Voices.* Boston: Houghton Mifflin, 1985. (An Anthology)

American Indian

Allen, Paula Gunn	*Grandmother*
Andrews, Lynn V.	*Medicine Woman*
Debo, Angie	*Geronimo: The Man, His Time, His Place*
Beal, Merrill D.	*I Will Fight No More Forever: Chief Joseph and the Nez Perce War*
Belting, Natalia	*Our Fathers Had Powerful Songs*
Brierhorst, John (Ed.)	*In the Trail of the Wind: American Indian Poems and Ritual Orations*
Borland, Hal	*When the Legends Die*
Brown, Dee	*Bury My Heart at Wounded Knee: An Indian History of the American West*
Bruchac, Joseph (Ed.)	*Songs from this Earth on Turtle's Back: An Anthology of Poetry by American Indian Writers*
Campbell, Janet	*Snow Keeps Falling*
Craven, Margaret	*I Heard the Owl Call My Name*
Deloria, Vine, Jr.	*Custer Died for Your Sins: An Indian Manifesto*
Dodge, Robert K., and Joseph B. McCullough	*New and Old Voices of Wah'Kon-Tah*
Dorris, Michael	*A Yellow Raft in Blue Water*
Erdrich, Louise	*Love Medicine*
Fisher, Dexter (Ed.)	*Third Woman: Minority Women Writers of the United States*
Hale, Janet Campbell	*The Owl's Song*
Haviland, Virginia	*North American Legends*
Highwater, Jamake (Ed.)	*Words in the Blood: Contemporary Indian Writers of North and South America*
Hillerman, Tony	*The Blessing Way*
Hobson, Geary (Ed.)	*Contemporary Native American Literature*
Jackson, Helen Hunt	*Ramona*
Johnson, Dorothy M.	*Warrior for a Lost Nation: A Biography of Sitting Bull*
	A Man Called Horse
Josephy, Alvin M., Jr.	*Now that the Buffalo's Gone*
Jones, Douglas C.	*Season of Yellow Leaf*
Jones, Hetie (Ed.)	*Trees Stand Shining*
Kazimiroff, Theodore L.	*The Last Algonquin*
Kemp, Milos	*Aztec Poems*
Kroeber, Theodora	*Ishi, Last of His Tribe*
	The Island Whale: Nine Stories Retold from California Indian Legends
LaFarge, Oliver	*Laughing Boy*
Lesley, Craig	*Winterskill*
Lewis, Richard (Ed.)	*I Breathe a New Song: Poems of the Eskimo*
Marriott, Alice, and Carol K. Rachlin	*American Indian Mythology*
Mathews, John Joseph	*Sundown*
Momaday, N. Scott	*The Way to Rainy Mountain*
	House Made of Dawn
	Owl in the Cedar Tree
Neihardt, John G.	*Black Elk Speaks: Being the Life Story of a Holy Man of the Oglala Sioux*
Niatum, Duane (Ed.)	*Harper's Anthology of Twentieth Century Native American Poetry*
O'Dell, Scott	*Sing Down the Moon*
Oritz, Simon	*My Father's Song*
Paulsen, Gary	*Hatchet*
Paulzine, Niki	*I Am the Fire of Time*
Rockwood, Joyce	*To Spoil the Sun*
Rose, Wendy	*I Expected My Skin and My Blood to Ripen*
	Hopi Roadrunner, Dancing
Rothenberg, Jerome (Ed.)	*Shaking the Pumpkin: Traditional Poetry of the Indian North Americas*
St. Claire Robson, Lucia	*Walk in My Soul*
Sandoz, Mari	*Cheyenne Autumn*
	The Horsecatcher
Sanders, Thomas E., and Walter W. Peek	*Literature of the American Indian*
Silko, Leslie Maron	*Ceremony*

Vandervelde, Marjorie	*Across the Tundra*
Vallin, Luke	*In the Shadow of the Wind*
Velch, James	*The Death of Jim Loney*
	Fools Crow
Vilson, Romana C.	*Keeping Hair*

This bibliography originally appeared in the *Minnesota English Journal* (Fall, 1991).

The World Is Your Classroom

Summer Fellowships and Modern Magazines

If your junior high or high school students are looking for a place to publish their writing; if you need some guidelines for restoring harmony to your classroom; if you need new ways to join students and literature; or if you hope to expand your own horizons by attending an educational seminar, the publications and programs described in this column should set you on the right track!

1. *Book Links,* a new magazine published by the American Library Association, explores how literature can enhance the learning experience for children in preschool through eighth grade. Published bimonthly, this magazine uses book profiles, bibliographies, suggestions for activities and discussions, and visual arts aids to help teachers, librarians, and parents plan literature-based experiences that will stimulate young readers.

A one-year subscription is $18 for six issues. For more information, contact the ALA Order Department, 50 East Huron Street, Chicago, IL 60611. Tel: 800-545-2433.

2. *Teaching Tolerance* is a magazine designed to provide teachers with resources to ease tensions and promote harmony in their classrooms. Free to educators, this biannual publication offers suggestions for how to break down racial barriers, how to introduce multiculturalism into the classroom, and how to ensure that students with special needs receive equal status in the class community.

For more information, write to *Teaching Tolerance,* 400 Washington Avenue, Montgomery, AL 36104.

3. Using material written exclusively by junior high and high school students, *U.X. Press* aims to provide teens with a forum to communicate with their peers across the country, as well as to provide an outlet for creative expression.

Material currently being accepted for publication includes features on problem-solution situations, teens making news, field-trip reports, editorial opinions, local news, relationships, sports, entertainment, photography, reviews, humor, fiction, poetry, and cartoons. All submissions should be accompanied by an SASE.

Limited copies of the pilot issue are available free of charge. For a free issue, submission guidelines, or actual submissions, write to *U.X. Press,* P.O. Box 725116, Berkley, MI 48072. Tel: 800-822-9762.

4. Full-time humanities teachers at all grade levels are invited to apply for a National Fellowship for Independent Study in the Humanities. The Council for Basic Education will award 170 such fellowships for the summer of 1994.

The purpose of the program is to encourage concentrated, independent study in the humanities by individual teachers and, by improving teachers' knowledge of their subjects, to nourish the intellectual life of schools.

Applicants must have taught for at least five years. The deadline for submitting completed applications is January 1, 1994. Applications are available from the Council for Basic Education, ISH Fellowships, 1319 F St., NW, Suite 900, Washington, DC 20004-1152.

Call for Ideas

Maya Angelou Jane Austen **Toni Cade Bambara** Gwendolyn Brooks Ellen Glasgow Willa Cather **Kate Chopin** Edith Wharton Toni Morrison Ursula LeGuin **Margaret Atwood** Lorraine Hansberry Flannery O'Connor Doris Lessing Eudora Welty Zora Neale Hurston **Sarah Orne Jewett** **Paule Marshall** Maxine Hong Kingston

Do you teach works by these or other women authors? *NOTES Plus* invites the submission of original, innovative classroom strategies for using particular works of literature by women authors in the junior and senior high school classroom. Submissions will be considered for the "Literature Assignment of the Month" column or "Ideas from the Classroom."

Also welcome are strategies for teaching particular works of literature by international authors and authors of color. For ideas, see the "Selected Bibliography of Multiethnic Literature" by NCTE President Jesse Perry on page 12.

Submissions should be original, unpublished descriptions of practical strategies for the secondary level, and should clearly set out the steps for classroom implementation. Suggested length: 250–1,000 words. Send submissions to Felice Kaufmann. *NOTES Plus,* 1111 W. Kenyon Rd., Urbana, IL 61801-1096.

APPENDIX "C"

Siena College
Department of Education
Survey of Beliefs about Multicultural Education

Please circle the number of every Education course you have **completed** at Siena College:

ED-01 ED-02 ED-13 ED-20 ED-21 ED-22 ED-80

The following statements reflect beliefs about multicultural education and about the teaching skills one might need in a culturally diverse classroom. Please indicate the extent to which you agree or disagree with each statement using the following code:

SA-strongly agree
A- agree
N-neither agree nor disagree
D-disagree
SD-strongly disagree.

Circle the letter(s) most closely representing your belief. Thank you for completing this questionnaire.

1. I believe that every student can learn. SA A N D SD

2. I can be direct in expressing my feelings to someone from another culture. SA A N D SD

3. As a teacher, I can present cultural groups in our society in a manner that will build mutual respect. SA A N D SD

4. The long-term goal of multicultural education is to create a society where justice and fairness are the most important values. SA A N D SD

5. As a teacher, I can provide instruction showing how prejudice affects individuals. SA A N D SD

6. As a teacher, I can identify cultural biases in commercial materials used in instruction. SA A N D SD

7. Problems between races can be lessened by improving the way schools teach minority students. SA A N D SD

8. An important factor for promoting achievement among any group of students is the teacher's belief that the children can learn. SA A N D SD

9. An important factor for successfully mixing children and adolescents from a variety of races, economic levels or ethnic groups in schools is the teacher's commitment to making this work. SA A N D SD

10. I believe academically talented students are to be found in every racial, economic, and ethnic group. SA A N D SD